Colorful-Coding

Using Color as a Revision Tool

SJVWP-Summer Institute-Demonstration Lesson by Mindy Torres

California State Standards-English Grade 9

**Writing 1.1** Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

**Writing 1.9** Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

**Writing 2.2 Write responses to literature:**

a. Demonstrate a comprehensive grasp of the significant ideas of literary works.

b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.

c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.

d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Lesson Rationale:

**Color**

This lesson focuses on revision by using a process called colorful coding (Marshall, 2003).

“Color is a major player in opening and connecting the 12 intelligences that we have. Color helps concepts become more logical. Color opens the mathematical process, makes reasoning and memory easier. Color opens creativity. Any scientific subject becomes much easier through the use of color” (<http://www.avillion.org/PDF/Learning_Through_Color.pdf>).

“The strategy of color-coding has been used in a variety of ways, including to improve student literacy analysis of essays” (Olson, 2003)

**Modeling**

“When learners have a skill or strategy modeled, and not just merely told, they gain a deeper understanding for when to apply it, what to watch out for, and how to analyze their success” (Fisher, 2008).

**Collaboration**

“Regardless of the subject matter or content area, students learn more, and retain information longer, when they work in small groups” (Fisher, 2008)

**Image**

“But as a writer and a reader, you should appreciate not only the power of images to convey feelings, ideas and information but also how images do so…They also have to understand how images convey messages and how the visual can be an important part of a writing task” (Yagelski, 2007).

Outline of Activities:

1. Each table will be given a poster that has one of the following as a header:
   * Introductions
   * Body (topic sentence and analysis/commentary will not be on the header but should be noted during class share out)
   * Conclusions
   * Evidence/Supporting Details
   * Thesis/Main Idea
2. The tables will brainstorm everything they know about each topic.
3. They will hang each poster on the wall.
4. While staying with their groups they will rotate to each poster adding items and making comments.
5. Each group will present and explain their poster. Discuss what’s on the posters as a class. Teacher asks for clarification on any items that were added and/or commented on and makes direct reference to topic/sentence and analysis/ commentary, which should be on the body poster. (State purpose for gallery walk)
6. Give students a rough draft of an essay that includes all topics from the poster headings. First individually and then in groups students read text, locate and label topic sentence(s), thesis or main idea, specific details and analysis.
7. Bring class back together and have students share the different parts of the essay the found. As students are sharing (only one group essay component), the teacher is colorful- coding according to the area of focus. Students follow along with colors.
8. When finished, in small groups students write three clear and detailed suggestions for revision based on the abundance or absence of color. Has the writer developed enough meaning in each of these areas?
9. Show an image.
10. Each group will answer the question: what is the significant idea in this image? Their response must include the five elements from posters.
11. Once finished, students will find a partner, trade drafts and colorful-code.

Extension:

Do a reflection on the areas that need revision and why.

Share with table then with class.

**Background**

After studying *Lord of the Flies* by William Golding, the students wrote an expository essay, selecting

one of three possible topics. All three questions were based on ideas already discussed/analyzed/

considered in class. While the possible topics provided enough guidance for the weaker students, the

topics also provided room for the more able students to explore new ideas.

**Assignment**

• Select one of the following topics to develop into an expository essay, utilizing a variety of

Precise quotes to support your view.

1. Discuss how one symbol encapsulates the theme of *Lord of the Flies*.

2. Select a main character. Discuss how this character represents a main idea of the novel.

3. In many works of literature, nature parallels society, illustrating the significance of

setting. Explain how this technique is utilized in *Lord of the Flies*.

• Strive for a well-organized, articulate, thoughtful response to the question, showing your

perceptive understanding of the novel.

\*Essay follows

**Expository essay in response to *Lord of the Flies***

Is evil an inevitable aspect of man that is hidden by the mask of civilization? In his confronting and

shocking novel, Lord of the Flies, Golding portrays the evil within man through a seemingly innocent

animal; a pig. Throughout the novel, the characters represent the fall from civility to a state of savage

dimensions as the mask of civilization slowly disintegrates. The influence of society on an individual

can control the evil within him. However, as this influence fades and gradually disappears, evil

emerges and dictates the actions and thoughts of that individual. The diminishing of societal influence

is demonstrated by the killing of the pigs in Lord of the Flies.

Golding shows the boys’ initial innocence through their inability to kill pigs. The boys consider the

hunting of pigs as a challenge and do not foresee the atrocious and shocking consequences of a

seemingly innocent game. They are unable to imagine these consequences because they are protected

by the shield of society. The society in which the boys formerly lived protected them from anything

that might sully their innocence thus preventing them from seeing further than their immediate

actions. When given the opportunity to kill a pig, Jack is unable to do so ‘...because of the enormity of

the knife descending and cutting into living flesh....’ The boys are still under the strong influence of

societal norms and abide to the rules set by figures of authority in their former lives. Society views

children as a symbol of innocence and the education of children is influenced by this perception.

As the novel proceeds the influence of society diminishes and the boys become more eager to spill

blood, reflecting the emergence of evil and the loss of innocence. Contrary to the initial reluctance to

kill a living animal, Jack is now eager to make his first kill. This readiness to kill is a sign of the

surfacing of evil within him. Although he fails on his first attempt, he is consequently all the more

determined to kill a pig.

‘...[T]he compulsion to track down and kill… was swallowing him up.’ As a result of the weakening

influence of authority and order, the boys are relatively free to do as they please. Jack interprets this

freedom as being able to kill without having to bear the consequences. However, societal influence

has not been completely lost. Despite the fact that Jack is proud of the atrocity which he has

committed, ‘ “I cut the pig’s throat,” said Jack, proudly...’ he is troubled by what he has done, ‘...and

yet twitched as he said it.’ Jack somewhat realises that what he has done is wrong and is afraid,

showing that he retains some of his innocence.

The increase in the brutality and violence of the killings reflects the decrease of societal influence on

the boys. Jack becomes obsessed with hunting and as the frequency of these killings increases, so

does the violence with which they are committed. The passion with which the hunters hunt and ‘The

desire to squeeze and hurt....’ becomes uncontrollable until they are unable to stop themselves. The

killings escalate until they become more than just killings. ‘... [T]he sow fell and the hunters hurled

themselves at her.... Jack was on top of the sow, stabbing downward.... The sow collapsed under them

and they were heavy and fulfilled upon her.’ Jack and his gang commit this killing in such a savage

manner that it no longer resembles a killing; rather, it is portrayed as a gang rape. This brutal action is

the quintessence of evil, the killings are no longer a mere necessity for survival, they have become

acts of pure malevolence. The destructive and evil nature of man has overtaken the boys and they are

compelled to kill. Moreover, their ability to distinguish right from wrong has been lost because they

no longer possess proper morals and values. The apparent lack of order within the group of boys

allows for the true face of evil to replace the mask of civilisation.

The increase in the frequency and brutality of the pig killings represents the evil in man that is

allowed to overtake when the influence of society is lost. Through the killing of pigs in his novel Lord

of the Flies, Golding successfully portrays that as the mask of order and civility fades, the true evil

nature of man emerges. Golding shows us that, given the wrong circumstances, the evil within all of

us can emerge and its influence can become so strong that we disregard the effects of our actions.

References:

Fisher, D., & Frey, N. (2008). *Improving adolescent literacy: content area strategies at work* (2nd ed.).

Upper Saddle River, N.J.: Pearson/Merrill/Prentice Hall.

Learning Through Color. (n.d.). *Avillion* . Retrieved July 7, 2011, from www.avillion.org/PDF/Learning

Marshall, K. (2005). *The curriculum solution*. Pasadena: Action Learning Systems, Inc. .

Olson, C. (2003). *The reading/writing connection: strategies for teaching and learning in the secondary*

*classroom*. Boston: Allyn and Bacon.

Online curriculum centre. (n.d.). *Online curriculum centre*. Retrieved July 17, 2011, from

http://occ.ibo.org/ibis/occ/guest

Yagelski, R. (2007). *The Thomson reader: conversations in context*. Boston, MA: Wadsworth.

ABC REFLECTION

|  |  |  |
| --- | --- | --- |
| Awesome | Bothersome | Change |
|  |  |  |